WASSILY KANDINSKY 1866-1944

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PREFACE

by HILLA REBAY

(This article on Kandinsky by Hilla Rebay, Director of the Museum of Non-Objective Painting, New York City, was originally published in Pittsburgh in the May 1946 issue of the "Carnegie Magazine" under the title of "Pioneer in Non-Objective Painting.")

Wassily Kandinsky was born in Moscow, December 5, 1866. As a child, he loved to paint. The effects of colours on him were deeply felt. The beauty of the sunset over the cupolas of Moscow and the intensity of colour in peasant art, contrasting with the grey vastness of his native country, enlightened his vision. After terminating his law studies at the age of thirty, he was offered a professorship. In refusing it, at this turning point of his life, he made the decision to abandon a safe career and to leave for Munich to study painting. He later recalled this decision as "putting a final period to long studies of preceding years."

After two years of painting in Munich, he was admitted to the Royal Academy where he studied under Franz von Stuck. This instruction, however, did not satisfy him and in 1902 he opened his own art school, which closed two years later when he undertook a four-year series of travels to France, Italy, Tunisia, Belgium, and Holland. Upon his return to Munich, there occurred one evening at dusk the magical incident of his seeing merely the form and tone values in one of his paintings. While not recognizing its subject, he was not only struck by its increased beauty but also by the superfluity of the object in painting, in order to feel its spell. It took him fully two years to crystallize this miraculous discovery. Nevertheless, he still used objective inspiration in the paintings of this period, but only as a structural element, while the organization of form and colour values, used for the sake of composition, already dominated these abstractions.

In 1910, Kandinsky wrote his famous book "On the Spiritual in Art" a theoretical treatise, in which he established the philosophical basis of non-objective painting. The following year he finished and exhibited his first entirely non-objective canvases, which attracted world-wide attention and excited controversies of tremendous import. Between 1914 and 1921 Kandinsky lived in Russia where he acted in several official artistic capacities. In 1919 he became the director of the Museum of Pictorial Culture in Moscow and, as such, founded the Institute of Artistic Culture for which he wrote the recently published Culture Plan. In 1920, he was named professor of art at the University of Moscow. In 1920, also in Moscow, he created the Academy of Artistic Science, of which he became vice-president.

Later that year, Kandinsky returned to Berlin where, at the Wallerstein Gallery, he exhibited his first open-spaced canvases, in which one sees his turning from lyrical organizations of effervescent colour expressions to a more dramatic clarification of definite form and space precision. With infinite care he studied the dimension of open-space in contrast to colour value and form extension, as well as line direction and the intensity of the point. After 1923, he perfected, with scientific precision, his marvelous presentation of colour technique. He also taught at the well-known Bauhaus, first established in Weimar, later in Dessau, until 1933, when prejudiced authorities ordered its closing. Kandinsky then left for Berlin, but finally, the next year, settled in Paris, where he continued his work until his death, December 13, 1944.

As his last paintings prove, with intense concentrations, Kandinsky increasingly refined the precision of balance in the given space of the painting, as the innermost powerful essence of its rhythmic tension. Like every creative painter of our day, he ceased to be satisfied with representation, however artistic, but felt more and more the desire to express his inner life in a cosmic organization. He was, however, the first to proclaim this principle; and when he realized that the musician's incorporeal freedom from earthly inspiration for his art was also privilege of the painter, he became one of the most violently attacked pioneers. He courageously maintained this conviction, in spite of the all-powerful objective tradition and mass belief. With his God-given freedom in the artistic, esthetic creation of rhythm, he invented the first painting for painting's sake, and not for the sake of informative make-believe, as had been the ideal of the past. He found that a non-objective painting's rhythmic life, expressing creative invention, can be profound if done by a visionary master. It can also have a strong ordering influence on the observer. This, he found, was denied to representative painting, through its imitative, lifeless limitation. Yet this is equally denied to those schematic, mediocre, condensed patterns by most so-called abstract painters, whose decorations are as far removed from being art as the organ-grinder is from musicianship, or as the scale is from the sonata.

The rhythmic law of constructive counterpoint, contained in a creative masterpiece, sets into motion life itself, through a rhythm displayed between harmonies and the contrasts of colour and form, with which the given space is beautified. In order to clarify, for the serious student of painting, the existing counterpoint in the law of correlation, Kandinsky, through intense concentration on these esthetic problems, undertook profound studies, outlined by him in his treatises, as well as in his culture programs. He wrote extensively about the theoretical and technical elements of his art. These writings offer valuable tools to those who are endowed and eager to express their creative urge. At the same time, such knowledge of counterpoint and technical elements is not at all needed by the layman in order to enjoy this art. Without professional knowledge, all he is expected to do is either to like or dislike the painting, as he would a melody or a flower, which,

like all other God-given creations, are equally beyond understanding and which, like art, are simply there to be enjoyed.

Because the non-objective painter reacts intuitively to a superior influence and realization of the universal law, he is enabled to give his message. The sensitive and prophetic artist of our day has refined his senses to receivership of those invisible, spiritual forces which he intuitively expresses. He derives with subtle sensibility his visionary inspiration from the spiritual domain which is indestructible and his very own to whatever degree he has developed his faculty to receive. Thereafter, his creations develop with a wealth of variated beauty, controlled by laws of counterpoint, which make his artistic message as endlessly alive and original as nature itself.

The artistic expression of our day no longer responds to materialistic objectives; it has advanced to become spiritually creative. No longer must the painter display a lemon to paint the beauty of an intense yellow; or search the sky to contrast it with a lovely blue; nor must he anywhere at all hunt for earthly motives before he is permitted to paint. At will, he can now organize forms and colours into the virgin-white of his canvas and the esthetic purity of a given space, which is his canvas; so as to enrich its beauty without disturbing its loveliness, he is now free to follow a higher evolution beyond the pretense of make-believe. Unknown to some painters who have missed their epoch and are still shackled by the caveman's out-dated urge for reproduction, the freedom of art has become infinite, through the painter's vision of new possibilities and esthetic expressions which are spiritually conceived and of superior value. The eyes of the painter have been liberated to vision, freed from the bonds of imitation and the pretense of a perspective make believe. A faked third dimension is exchanged for a visionary reality. The non-objective artist is a practical educator, the bearer of joy and a creator who deals with eternity. His painting gradually elevates the onlooker, through pleasurable realization of esthetic refinement, to harmony containing order, which proves satisfying to the soul's need for perfect peace.

The prophetic, immaterialistic ideal of the modern painter proclaims the coming era of spirituality. His reaching into the absolute emphasized the subconscious desire of all men to such advance. The increase in material ease of life, which man has accomplished by harnessing invisible forces of electrical waves, rays, or atoms has freed him now and has given him time with which to direct his aims, to increase his cultural and esthetic expression, and to contact the eternal realities of permanence, so close to all and yet so utterly ignored by most.

Non-objective painting helps to free the human soul from materialistic contemplation and brings joy through the perfection of esthetic enlightenment. Therefore, Kandinsky was not only a painter and scientist, but also a prophet of almost religious significance. The ideal

of his art was conceived even before the utter illusion of the density of matter had been proved by science, and before the reality of frequencies and invisible forces had opened the imagination of man to unlimited expectations. The profound truth of Kandinsky's theories at once impressed those who were equally capable of feeling esthetic enjoyment through his paintings and of realizing the importance of Kandinsky's mission at its advent.

Since photography and motion pictures today record all events, situations, or persons for practical or sentimental need, the skill of modern man has been freed from reproduction by hand, thus enabling him to cultivate a higher stage in art expression by following his creative esthetic urge. His eyes have become sensitized to realize the rhythmic life in the span of the in-between—the life that is the essence of a non-objective masterpiece. Such a masterpiece, due to those spiritual qualities, becomes everlastingly appealing in its endless combinations of colours, forms and contrasts, in their relationship to each other or to space. It can be easily observed that each colour and design motive is organized in itself, while constantly reacting and playing with its form or colour opponent. Thus it brings restful enjoyment, which is as peacefully uplifting as the observance of the infinity of the starlit sky. Out of such pleasures emerges the realization of the rhythm which lies in the in-between, realized by following the motives and discovering the meeting points of lines and forms, in contrast to a calm harmonious unit.

Contrary to the static form-ideal of painting which prevailed in the past millennium, where the subjective object was immediately perceived as a whole and graphically recorded by the intellect, always directed objectively earthward, the moving form-ideal of today sets into motion the eye in any desired direction of the rhythmic non-objective creation. This cannot be mentally recorded or memorized like objective impressions because it points heavenward, as an expression of infinity. If to some the harmony of order and beauty of these non-objective creative paintings is not immediately obvious or appealing, it gradually becomes evident to anyone permanently exposed to their increasingly realized influence. Through this, the onlooker subconsciously enfolds his personal advance towards exactitude and sense for esthetic beauty, finding it immensely enjoyable and useful. Because the objective painting contacts earthly matter only, it cannot cause such spiritual evolution.

To unfold the human soul and lead it into receptivity of cosmic power and joy is the tremendous benefit derived from the non-objective masterpiece, so intensely useful and conceived from the primary essence of creation. In loving Kandinsky's paintings, we assimilate ourselves with expressions of beauty with which he links us to a higher world. Kandinsky's message of non-objectivity is the message of Eternity.

NOTES ON THE LIFE, DEVELOPMENT AND LAST YEARS OF KANDINSKY

Wassily Kandinsky, painter, designer, etcher and writer, the first artist, who eliminated objects from the contents of his paintings, was born in Moscow, December 5th, 1866. He studied National Economy and Statistics at the University of Moscow, to which for six years he was attached to specialize in National Economy. In 1897 Kandinsky refused an assistant professorship at the University of Dorpat. His belief in the healing power of Social Science and in the absolute correctness of positive methods had waned. He realized, that he had wasted his time; only later was he grateful for the experience. Since the wages of workmen had been his special field of research, he thought it most essential to get direct practical information. So he accepted a position in one of the foremost printing establishments of Moscow, as its director.

This new field of activity concerned printing through the phototypic process, which consequently brought him in contact with art, as well as to close association with workmen. One year later, when he was 30 years of age, he left Moscow to follow his life-long urge to become a painter and in 1897 went to Munich to study. For two years (1901-03) he studied at the Azbe School. From 1903 to 1908 he travelled in Italy, France, Tunisia, Belgium and Holland. Finally in 1908 he worked for one year at the Munich Academy under Franz Stuck.

Before long, he took part in exhibitions, but was condemned by critics for his "slovenly, crying colors" and "exaggerated design." While the Munich Secession declined his paintings several times, nevertheless he became a member of the "Berliner Secession," of the "Deutscher Kuenstlerbund" and of the "Salon d'Automne" in Paris. He worked hard to study the intricacies in the technique of oil with tempera and varnishing colours. He also created a number of black, white and coloured woodcuts. Consciously, Kandinsky proceeded along the path to creative painting, gradually eliminating the objects from his pictures. Some non-objective paintings reproduced in his first Autobiography (written 1910 in German, published 1912) he called "Gegenstandslos" or literally translated "object without" while in the second Autobiography written in Russian he called them "Non-objective" in precise translation.

In the year 1908-1911 he was nearly deserted: surrounded with mockery, hatred and distrust, branded as clumsy, a cheat and even a lunatic, or "Hottentot in evening cloth."

The first who gave him a hand was Franz Marc, the famous cubist and animal painter, who also provided for Kandinsky's book an editor and a business manager. Thereafter Alfred

Kubin and Arnold Schoenberg spoke up for him. In Berlin, Herwarth Walden offered to take care of his exhibitions and sales, and opened court proceedings against slandering of Kandinsky by the press.

In 1911 he painted his first abstract painting and in 1912 a set of Non-objective etchings. His book, "On the Spiritual in Art" (Piper edition) was written in 1910 and saw three editions during the year of 1912-1913. The sensational Sonderbund Exhibition of 1912 in Cologne, where under tents hundreds of Van Goghs and of Gauguins were assembled for the very first showing, as well as that of 62 outstanding Cezannes, Munch and Hodler collections and Lehmbruck's "Kneeling Woman" which "disgraced" the entrance, some abstract Improvisations by Kandinsky startled the unprepared and outraged public. A nucleus of this extraordinary show was brought to New York by Marie Sterner presented in the sensational Armory Show, repeated in Chicago and in London's Albert Hall, also introducing Kandinsky. Alfred Stieglitz was the first in the U.S.A. to acquire one of Kandinsky's great paintings. During the first German Autumn Salon, which was arranged by Herwath Walden in 1913 and framed by the art-collector Bernhard Koehler in Berlin who gave Walden 100,000 gold-mark for this enterprise, Kandinsky's work attracted much attention. After this, the collectors of Germany, Austria, Holland, England and America began to show a keen interest in Kandinsky and his paintings. In the same year appeared "Der blaue Reiter" ("The Blue Rider") edited by Kandinsky and Franz Marc in the Piper publication. Also a "Kandinsky Album" appeared in a "Der Sturm" ("The Tempest") publication with his first autobiography written in 1912 and edited by Herwath Walden in 1913. In 1914, the editor, R. Piper, published his "Klaenge" ("Sounds"), a one-time deluxe edition of small poems in prose and 56 woodcuts by the artist.

His book "On the Spiritual In Art" was translated into English and appeared in London and in the United States in 1914. It was expected to appear in Dutch, French and Russian but the first World War interfered with these plans as well as with the staging of his play "The Yellow Sound" ("Der Gelbe Klang") which had been first published in "The Blue Rider." In 1914 Kandinsky returned to Russia and in the subsequent years worked theoretically and in practice on abstract and non-objective painting and the proclamation of cultural progress. In 1916 he published in Stockholm a second set of etchings.

In 1918 the Commissariat for Public Education in Moscow published his revised autobiography of 1917 with reproductions of his works from 1902-1918 and a text by the artist. In 1920 Kandinsky was made Professor of Science Aesthetique at the University of Moscow and teacher at the Academy of Fine Art in Moscow. Also in 1920 Kandinsky proposed the Schematic Plan of Studies and Work of the Institute of Art Culture. This plan, which proclaims the artistic ideal of Kandinsky, is published by the S. R. Guggenheim Foundation; it has been translated from the Russian in honor of the Kandinsky Memorial Show. In 1921 Kandinsky was nominated to the All-Russian Academy of Art.

At the end of 1921 Kandinsky returned to Berlin. The paintings which he brought from Russia were shown and the new light background was much admired. In July, 1922, he concluded the work on a mural for the Reception Hall of a projected museum, in tempera on black canvas, at the request of the independent artist group called "Juryfreie" in Berlin. Since July, 1922, he was active as one of the teachers of the Weimar Bauhaus. In 1923 there appeared in the Propylaen publication his "Small Worlds" ("Kleine Welten") —12 original woodcuts, etchings and lithographs. Also he prepared at that time illustrations in pen to Romisow's "Dreams," to appear in print, as a Orchis Publication in Munich.

Also in 1923, the Society Anonyme in New York, founded by Katherine Dreier, made Kandinsky Honorary Vice President.

In 1926 he transferred with the "Bauhaus" from Weimar to Dessau. Around 1928, his book "Point, Line and Plane" ("Punkt, Linie Zur Flaeche") appeared as a Bauhaus publication. Also in preparation was a play "Violett," written as far back as 1914. Other deeds, as Kandinsky puts it in one of his letters, included stage decorations, used in 1928 for the Friedrich Theater in Dessau's performance of "Pictures on Exhibit" by Mussorsky, whereby it was officially announced that the scenery and stage management had been handled by Kandinsky. Later on, these decorations were intended to be used by Stokowski in a Philadelphia performance of Mussorsky's work, yet this plan was discarded. A ceramic wall painting for a music room, shown in the Architectural Exhibition of 1931 in Berlin, was Kandinsky's next deed. In 1934 when the Bauhaus was closed, he first moved to Berlin, then to Paris. About this time Kandinsky spoke in letters to Hilla Rebay, some excerpts of which follow:

1934 Neuilly sur Seine — Boulevard de la Seine 135.
"Above you will see the address of our new apartment. After lengthy consideration I decided to move to Paris for some time. We will not remain here less than a year. What will happen after that, we cannot say, in view of the present unstable conditions.

"My situation in Germany became very unfavorable because I have three full 'minuses'— (1) I am not a born German (even a 'former Russian'), (2) a former Bauhaus teacher (something that today, it is queer to say, is almost equal to being a Marxist), (3) an abstract painter. I have, so to speak, three vulnerable spots. In accordance therewith I was attacked, or to make it plainer, I was 'given the cold shoulder'. The artist groups to which I have belonged for years, passed me over in their exhibits. The museums have placed my paintings in storage. My contract with Dessau, according to which I am still entitled to half of my salary until April 1st, 1933, was forcefully dissolved. Exhibitions, even in private galleries, became impossible for me. Therefore, also, the art dealers were no longer able to represent me energetically. In one word my hands were tied. I left with a heavy heart, as I had lived in Germany since 1897 and had gained a great footing there . . ."

And again in 1935 he wrote to her: "The main thing here in Paris is, that I can work so very well. I spent time painting large canvasses. These I like, as I had to relinquish them for years, because I had only three full days to paint during my time at the Bauhaus, the other days were filled with teaching, meetings and preparation to teach . . .

"You know what it means when one is well in form to create, and yet, as of command, has to put down the brush. Besides the spiritual side, how often is it technically impossible to break up suddenly such work. And besides loss of time, how much loss of strength, of nerves, the Bauhaus has cost me. This waste of energy lasted twelve years. Very much though I enjoyed working with youth, and I was happy to give them something, though I was no more 30 or 40 years old—Sad—Sad." . . .

And again to Hilla Rebay on April 21st, 1936.

"My exhibitions, our course, are no excursions. Of my own accord I make no detours to the side or the front. That is, the detours are made for me. The detours are arranged for me in the shape of exhibitions. That is, my 'one man exhibitions' have been arranged for me constantly since my return from Moscow in 1921, in various countries — in Europe and America. I would not mention anything about this, if you had not mentioned such exhibitions in connection with others.

"Praise: That you have made me twenty years younger, is very flattering. Sorry, sorry and again sorry, I was not born in 1886 but in 1866 into this bad world. But do not, by all means, believe that I feel that old. No, at times I even believe that my age is only a mathematical error. And then I take a piece of paper and write: 1936 less 1866 — 70! The only consolation is that I still have seven months to go to 70. However, I have another.

"I feel this way: At the beginning of the war, I was 48. However, from the beginning of the war on, the tempo of life constantly increased and today continues to increase; so I count every year as an average of 15 years. Thus 22 years have not passed since the beginning of the war, but 330—therefore I am today 48 plus 330 or 378 years old or young which sounds better. But where is the consolation? Here it is. A young man who was only 20 at the beginning of the war is today 20 plus 330, or 350 years old. The difference of age between him and me is therefore very small.

"However, as my calculation is only my personal method, people are beginning to speak of my anniversary. I sometimes hear that a large anniversary exhibition should be held for me in Paris. Of course, I would not have anything against this. However, I ask who does it and where does the necessary money come from. For I have no art dealer in Paris. (When I became 60, several German art dealers arranged a large exhibition, which they also sent on as a traveling show.) The answer is suggested: Someone can surely be found to take over the necessary worries (renting a hall, catalogue, publicity, invitations, etc.). However, it is hard to find money in Paris. 'Don't you have a maecenas who has the necessary 15-20,000 francs,' I am asked. Experts claim that with 15,000

Francs the matter could be handled very nicely, and very swanky with 20. Aside of my 'subjective' side the matter also has an 'objective' one. Here constantly this or that is done against 'non-figurative' painting, which has various different reasons. It is also bad that in this aggression the 'constructivists' are always mentioned; and it is therefore claimed: these non-figurative artists (the non-objective artists) are pure headaches, who deny the intuitive element and want to make something mechanical out of art. As you see a pell-mell and confusion.

"I therefore thought, that if my anniversary would be utilized and an imposing exhibit would be held, which would be followed by a large exhibition of Bauer's work, our art would receive the proper light. The slanderers can only and exclusively be disarmed by facts.

"I have friends here who are trying to get money for the exhibition. On the other hand I must say that a number of local art dealers have also 'caught a little fire' and though still hesitatingly, still they show some interest for the non-figurative and try to undertake this or that. They are always afraid that this art would be difficult (or impossible) to sell. However, since I sell here and at proper prices, which they first considered crazy and to which they now say 'You did well by not giving in,' I received several offers here and that almost immediately after I moved here. That is, an effort was made to barter and get me to reduce my prices. I said: 'No! I still have my bread and do not have to hurry with sales.' — 'Yes, but prices have been reduced in the entire world.' And I: 'Mine have also been reduced by 50%, that is, I have reduced my prices by 50%.' Many smiled at my tenacity, but now say, I was right. Of course, I would sell much more if I would give my works away 'for 1/5 or 1/10 of their prices.'

"You will remember how cheaply you bought some works of well known artists from dealers. That is not only due to the fact that some art dealers are forced to sell the paintings so cheaply from their stock, but also that many artists themselves sell their works for a buttered sandwich (or, as the French say, 'for bread without butter'). In the case of some, I am very sorry to find that it is not a question of lack of character, but an actual lack of a piece of bread. It is bad, that here in Paris this really terrible situation is taken advantage of, by very wealthy people in the most ruthless manner. I know examples which cannot be considered anything but hair-raising.

"On the other hand, there are also quite different facts, if they are facts. A short time ago there was a large exhibition of the newest paintings by Picasso, held by P. Rosenberg and I was informed from a good source that P. R. supposedly was forced to buy the entire collection, as otherwise Picasso would not give any paintings for an exhibition. And this good source claims that P. R. had placed roughly 1,000,000 Frs. on the table for this collection. Maybe the 'good source' had its legs pulled; so that such rumors would spread and the Picasso prices, which went down considerably, would go up again. I do not know.

"I just see from my house catalogue that from the period 1916-20 I have only the one painting, 'In Grey.' That was the time of the war and the first years of the revolution, which I spent in Moscow. I would not want to experience such years again.

"Aside of 'moral' shocks, I also experienced considerable financial shocks. Just before the revolution I was able to provide for myself financially, for the rest of my life. I was not rich, but had money enough to work without worrying, without having to think of earning money. This condition lasted only a few months. Later on, I even had to teach for 14 years; something which I did not dislike doing, but which was very disadvantageous to my own work. You know as an artist, that for us only that is advantageous which allows us to think only of painting, think with head, soul and all other senses. However, I am happy that all these difficult conditions in the end did not keep me from making very important paintings. Self-praise!"

Kandinsky to Hilla Rebay — Paris, April 21, 1936

"To my great pleasure the catalogue of the S. R. Guggenheim collection has finally arrived. I wish to thank you very much. Now, it is certain that the first copy sent by you has gotten lost. I am sorry that you had the trouble of again sending a new one — otherwise it would not be so bad now.

"The catalogue is *very* beautifully done — my compliments! The reproductions are very well spread and well executed. The colored ones, as almost always, are a bit too 'bright.' 'Almost always' means 'always' unless you spend an awful lot of money. The black and white ones could not have been better. And the pages with the little pictures look 'appetizing.' Typographically the catalogue as a whole looks serious and at the same time inviting. I like your text *very* much. The beginning with Copernicus and Galileo grasps the matter by its head. The example with the 'keyboard' is humiliating for the stupid ones but for 'head owners' or 'brain owners' (as Beethoven used to say) fully enlightening. I am sure that your text will make many a sceptic into an apostle. It is altogether simple, clear (without a 'painting kitchen') easily 'digestible' for the layman. In such cases so many 'philosophical' expressions are used that the poor reader stands as though hit on the head (such hitting on the head is shown wonderfully in American films). Sometimes I really think that the philosophical art writer does not quite understand himself what he has written. Not alone the reader, but the art writer himself confronts the reader, both with open mouth, no longer knowing what is top or bottom. Do you know that the printer of the catalogue in one instance also did not know, what was top and what was bottom? Happy to say, only in one single case — that is the reproduction of 'For and Against,' catalogue number 90. Did you notice it afterwards?"

Nuelly s. Seine, (Seine)
135 Bd de la Seine, France

October 16, 1936.

Kandinsky to H. R.

"You probably have been home for a long time now and, as usual, are working with full energy. I have been back from Italy only four weeks, where it was wonderful and where I have appparently collected enough strength for the coming winter. I hope that politics will not disturb the necessary inner quietude.

"I received very interesting news from Germany which, as appears to me, are in certain connection with you. Thus I heard that Rudolf Bauer is on the hunt for 'non-objective paintings' in order, as I am told, to further strengthen the historic fundament of the Guggenheim collection. It would be wonderful! I presume this is in connection with the plans of which you have told me and which, of course, 'I shall keep to myself,' that is, I will not tell them to anyone. Here too I was asked for information in this connection, but said that I knew nothing of this. Here greatest care is essential.

"Now I was also told from Germany that the Folkwang Museum (Essen) had sold a pre-war painting (Improvisation No. 8) to a Berlin art dealer, who had purchased the painting for a collector. Maybe I am all wrong if here too I think of the Guggenheim collection. At any rate, it would be hard to believe that the collector is a German.

"In connection with this information I also thought of Otto Nebel, who, according to my idea, at least 'historically' belongs in the collection. Don't you believe so? I know that Bauer has a large water colour of his (bought it from him) and is therefore truly interested in his painting. In connection with the depreciations (of the French and Swiss Franc) I had some losses, but poor Nebel much more, something that took an almost catastrophical turn with him. Therefore, also from this angle, purchases from him would appear advisable. I am saying this to you personally.

"Don't you share my opinion? It would interest me very much to hear your opinion on this.

"I do not need to tell you how much I am interested in the museum plans. Do you and Mr. G. have the intention to show the collection in New York (that is to the greater public) as it looks today, or do you want to wait until the Museum can become an actuality. The latter would bring about a nice 'explosion'! Did you receive our card from Forte dei Marmi? We often thought of you there. Your descriptions were more than confirmed. We lived there wonderfully in every respect in the Hotel Franceschi, which is now facing Viareggio and close to the sea. There were no foreigners, but everything was taken, so that we did not get the room we wanted from the start until we had moved four times. We tried to guess where the house is in which you lived with your friends.

"Now comes the already well known request from me for photos of the latest paintings acquired and also the water colours which you bought from Neumann from my water colour exhibit as well as the three water colours which you bought from me three years ago. It would be very important for me to have these photographs and I would appreciate them very much."

Again to Hilla Rebay, January 16th, 1937:

"According to your terminology, 'abstract' art operates with elements which were 'abstracted' from some object while 'non-objective' art creates its own elements without making use of any objects whatsoever. As that is the case, I do not understand why you term my painting 'abstract,' as the Guggenheim collection already has many of my paintings (even from the time before the war) which have nothing whatsoever to do with an object. How am I to understand that? . . .

"In the letter which was lost I also mentioned that I could not immediately come to 'pure abstraction' because at that time I was all alone in the world. In spite of that, I had painted my first non-objective painting already in 1911, ('Peoples Museum' in Moscow). The Guggenheim Collection has non-objective paintings from me, painted in 1913 — 'Light Picture' (No. 68 of your catalogue) and 'Black Lines' (No. 69); also from the years 1918, 1922, 1923, 1924, 1925, etc. Perhaps you consider all these remarks 'small.' It may be. These, however, are my achievements which are of importance when a characterization of my work is attempted.

"You write (and not for the first time) that the spiritual is the important part. I believe that here we understand each other well; I had already written a book about this in 1910. I was particularly happy to find 'Fuge' (1914) among the photographs you sent. I considered the painting completely lost."

To Hilla Rebay in 1937:

"I particularly draw the people's attention to your 'paper plastics' because I like them very much. I also suggested that they look at your portfolio and that of Bauer because the portfolios are beautifully done, and one could, at an advantageous price, buy works from both of you. It was quite often made clear to me (and I know this myself) that through such cooperation as a colleague, I spoil my 'reputation as an artist;' the artist should stand 'above everything' and should worry only and exclusively about himself. That is the way all the 'great' Parisians act. According to my opinion, however, there are also exceptions among real great people, which, however, are some of the greatest rarities. I actually have profited well—particularly morally, because many of my paint-

ings are in a very valuable collection. Also from a monetary point of view, but perhaps somewhat less than you think because several (or many) of my paintings did not enter the G. collection through me but from other points and people. Excuse these perhaps small remarks. However, let us have confidence in each other. It is just this confidence that the world of today lacks so badly. Let us try as artists, to also in this direction, form an 'island' in the terrible atmosphere of today. It would be 'objectively' well, and not too bad 'subjectively' as it is easier to breathe in an air of confidence."

To Solomon R. Guggenheim Paris 18.4.38

"A few days ago I received the newest catalogue of the Sol. R. Guggenheim collection, now called foundation. I want to use this occasion to send you my congratulations upon your grandiose Resolution — Already it was such a precious deed when you as the very first, started a collection of almost entirely 'non-figurative' paintings and for years enlarged it consequently. While now in New York exists a public institution for this Art which in so innumerous creations has, now, been made accessible to the public in such a way. Incredible how slowly humanity converts to the new. In first declining energetically (by jove, the scolding one had to hear). They then slowly prick up the ears, until at last (yet it still takes its time) comes the insight. To this enlightenment your foundation now paves the way."

Since 1934 Kandinsky lived in Paris, with the exception of a few trips to Italy, Egypt, Greece, Turkey or to the South of France; December 13th, 1944, he died there after grave illness, very likely due to the privations of war conditions. Yet even bitter cold did not prevent him from painting, until death stopped him serving human ideals by bringing joy and ecstasy to a steadily growing number of people. Those, able to feel the beauty of Kandinsky's exquisite colours and the carefully organized perfection of counter point in his form and space solutions, the tender warmth of lyrical charm, contrasting the crystal clarity which prove his brilliant mastery.

Kandinsky, the daring inventor of a new moving form ideal with which he so prophetically has lead into that future of a spirituality where past and present unite the everlasting future of eternity — In the last years of Kandinsky's life, his paintings became enormously sought after in Paris—His death occurred, as his wife cabled, during his last exhibition which, due to its "enormous success," had to be prolonged.

Kandinsky had one man exhibitions in Paris, Berlin, Vienna, Copenhagen, Stockholm, Brussels, Dessau, Dresden, Cologne, Brunswick, New York, Zurich. His work is owned by museums and collections of Paris, Amsterdam, Erfurt, Chicago, Christiania, Kioto, London, Moscow, Stockholm, Solothurn, Vienna, Zurich, Basle, Brussels, Halle, The Hague, Cologne, Milan, Oslo, Copenhagen, Essen, Berlin, Dresden, Saarbruecken, Hamburg, Hanover,

Wiesboden, New York, Goeteborg, Philadelphia, New Haven, Los Angeles and many others—Museum directors of some of the aforementioned German cities under political pressure had been forced to sell priceless Kandinskys to Switzerland, which then were acquired for the Solomon R. Guggenheim collection, enriching it with historically priceless additions and so bringing to New York a complete survey of Kandinsky's remarkable achievement.

This unique collection will be made accessible in its full entirety when the Solomon R. Guggenheim Foundation will have its collection permanently housed in the Gallery now planned by Frank Lloyd Wright, to be built after the war on Fifth Avenue and 89th Street. With this, a dream of Kandinsky is to come true; though he did not live to see it, he knew of it before he died.

Not anything has been said of Kandinsky which is more fitting than that which Diego Rivera wrote in 1933: "I know of nothing more real than the painting of Kandinsky — nor anything more true and nothing more beautiful. A painting of Kandinsky gives no image of earthly life—it is life itself. If one painter deserves the name 'creator,' it is he. He organizes matter as matter was organized, otherwise the Universe would not exist. He opened a new window to look inside of the All. Some day Kandinsky will be the best known and the best loved by men."

LISTING OF PAINTINGS ON VIEW IN THE MUSEUM OF NON-OBJECTIVE PAINTINGS · 24 EAST 54TH STREET NEW YORK CITY AT THE OCCASION OF THE KANDINSKY MEMORIAL EXHIBITION · MARCH 15TH-MAY 15TH, 1945

LIST OF WORKS EXHIBITED:

WHERE LENDER IS NOT MENTIONED THE PAINTING IS OWNED BY THE SOLOMON R. GUGGENHEIM FOUNDATION

1	BLUE MOUNTAIN (1908) oil 41 x 37½	
2	CHURCH IN MUNICH (1908) oil 26½ x 39	Lent by Miss Katherine Kuh, Chicago
3	LANDSCAPE WITH TOWER (1909) oil 12½ x 17	
4	CRINOLINES (1909) oil 37 x 58¼	
5	LANDSCAPE (1909) oil	Lent by Mr. James F. Eppenstein, Chicago
6	IMPROVISATION No. 7 (1910) oil 29 x 20½	Lent by Yale University Art Gallery, New Haven, Conn.
7	COMPOSITION No. 2 (1910) oil 38 x 51¾	
8	ABSTRACTION—WINTER (1911) oil 38½ x 27	Lent by Mrs. Stanley Resor, Greenwich, Conn.
9	ABSTRACTION—AUTUMN (1911) oil 38 x 27	Lent by Mr. Van der Rohe, Chicago
10	WINTER STUDY WITH CHURCH (1911) oil 17¼ x 12½	
11	LANDSCAPE (1911) oil 12½ x 17	
12	PASTORALE (1911) oil 41	
13	COMPOSITION No. 7, FRAGMENT No. 1 oil 34⅞ x 39⅝ (1911)	Lent by Museum of Modern Art, New York
14	COMPOSITION, FRAGMENT (1911) watercolor with gold 9¼ x 11¾	Lent by Hilla Rebay, Greens Farms, Conn.

15 SKY (1911)
watercolor 13 x 17
Lent by Lt. I. Usiskin, Lawrence, L. I.

16 IMPROVISATION (1912)
Lent by Mr. and Mrs. Walter C. Arensberg
Hollywood, Calif.

17 LANDSCAPE WITH TWO POPLARS (1912)
oil
Lent by the Art Institute of Chicago

18 IMPROVISATION (1912)
oil 45 x 62½

19 LIGHT FORM (1912)
oil 47 x 54½

20 ABSTRACTION—AUTUMN (1912)
oil 24 x 32
Lent by Mr. Karl Nierendorf, New York

21 LITTLE PLEASURES (1913)
oil 43 x 47

22 RAIN (1913)
oil 27½ x 30½

23 IMPROVISATION No. 30 (1913)
oil 43½ x 43¾
Lent by the Art Institute of Chicago

24 THE WHITE EDGE (1913)
oil 55 x 75½

25 GREAT FUGUE (1913)
oil 50½ x 50½

26 PICTURE WITH THREE SPOTS (1913)
oil 47 x 43

27 BLACK LINES (1913)
oil 50½ x 50½

28 LIGHT PICTURE (1913)
oil 30¾ x 39¼

29 IMPROVISATION (1914)
watercolor 12½ x 9¼
Lent by Mr. Karl Nierendorf, New York

30 CARNEVAL (1914)
oil 47 x 63

31 SOUVENIR (1914)
oil 47 x 63

32 IMPROVISATION (1914)
oil 33 x 42
Lent by Mr. and Mrs. Walter C. Arensberg
Hollywood, Calif.

33 IMPROVISATION (1915)
watercolor 13¼ x 9
Lent by the Museum of Modern Art, New York

34 1915
watercolor 13½ x 8¾
Lent by Mr. and Mrs. William Dieterle
Los Angeles, Calif.

35 SEDATE (1917)
watercolor 10 x 11

36 LYRICAL INVENTION (1918)
tempera and chinese ink 10⅛ x 13½

37 LIGHT TOP HEAVY (No. 22, 1918)
watercolor 12½ x 8

38 1918
watercolor 7½ x 18

39 1918
watercolor 9⅜ x 13½

40 No. 311 (1918)
watercolor 11¾ x 8¼
Lent by Hilla Rebay, Greens Farms, Conn.

41 LYRICAL No. 4 (1919)
pen drawing 13 x 9

42 WHITE OVAL (1921)
oil 41 x 39½

43 WHITE CENTER (1921)
oil 47 x 53½
Lent by Hilla Rebay, Greens Farms, Conn.

44 RUSSIAN CARNEVAL (1921)
oil 54 x 47
Lent by Miss Katherine S. Dreier, New York

45 MULTICOLOR CIRCLE (1921)
oil 54⅜ x 70¾
Lent by Saciete Anonyme, Yale University Art Gallery, New Haven

46 SOLIDITY (1922)
watercolor 17¼ x 15¾

47 8LUE CIRCLE (1922)
oil 43 x 39
Lent by Miss Katherine S. Dreier, New York

48 1923
watercolor 13 x 13½
Lent by Mr. and Mrs. William Dieterle Los Angeles

49 OPEN GREEN (No. 263, 1923)
oil 38½ x 38½

50 RED IN BLUE (No. 100, 1923)
watercolor 16 x 12

51 EMPHASIZED CORNERS (No. 247, 1923)
oil 50¾ x 50¾

52 TRAMONTA (No. 61, 1923)
watercolor 18 x 15½

53 GAY SOUND (No. 50, 1923)
watercolor 14½ x 10
Lent by Mr. Karl Nierendorf, New York

54 1923
watercolor and ink 16 x 12

55 WHITE POINT (No. 248, 1923)
oil 36 x 28

56 1923
watercolor and chinese ink 14⅛ x 9⅞

57 COMPOSITION No. 8 (No. 260, 1923)
oil 54½ x 78½

58 CIRCLES IN CIRCLE (1923)
oil 38½ x 37½
Lent by Mr. and Mrs. Walter C. Arensberg Hollywood, Calif.

59 WITHOUT SUPPORT (1923)
oil 38½ x 32½

60 SERENE (1924)
oil 25¼ x 27¼

61 1924
watercolor 9 x 12
Lent by Mr. and Mrs. William Dieterle
Los Angeles, Calif.

62 ONE CENTER (1924)
oil 54½ x 38½

63 YELLOW SURROUNDING (No. 269, 1924)
oil 39 x 38

64 LIGHT CLARITY (No. 148, 1924)
watercolor 20 x 14¼
Lent by Hilla Rebay, Greens Farms, Conn.

65 No. 141 (1924)
watercolor 14½ x 9½
Lent by Hilla Rebay, Greens Farms, Conn.

66 1924
watercolor and chinese ink 13½ x 9⅝

67 LIGHTER (No. 272, 1924)
oil 27 x 23

68 BEIGE GRAY (No. 165, 1924)
watercolor 13⅝ x 9

69 MUFFLED (No. 183, 1924)
watercolor 13½ x 9
Lent by Nierendorf Gallery, New York

70 ON VIOLET (No. 149, 1924)
watercolor 13½ x 9

71 No. 278 (1924)
oil 21½ x 19

72 TENDER (No. 167, 1924)
watercolor 11½ x 10
Lent by Mr. Karl Nierendorf, New York

73 BLACK CIRCLE (No. 161, 1924)
watercolor 18¼ x 13

74 STIFF POINTED ROUND (1924)
watercolor 14 x 14½

75 LANDSCAPE (1924)
watercolor 21 x 30
Lent by Mr. and Mrs. Walter C. Arensberg
Hollywood, Calif.

76 QUIET (283, 1924)
oil 21 x 31½
Lent by Nierendorf Gallery, New York

77 GREEN SOUND (1924)
oil 27 x 19½
Lent by Nierendorf Gallery, New York

78 DEEP BROWN (1924)
oil 33 x 29
Lent by Nierendorf Gallery, New York

79 ABOVE AND LEFT (1925)
oil 27¼ x 19½

80 ZIGZAG (1925)
watercolor 12¼ x 18¾
Lent by The Miller Company, Meriden, Conn.

81 BLACK TRIANGLE (No. 320, 1925)
oil 30½ x 21

82 ORANGE STREAK (1926)
hand colored lithograph 18 x 14

83 GREEN SPLIT (No. 302, 1925)
oil 27½ x 19½

84 ABSTRACT VARIATIONS (1925)
oil 19½ x 13¼
Lent by Societe Anonyme, Yole University Art Gallery, New Haven, Conn.

85 STABIL (1925)
watercolor 14 x 19½
Lent by Hilla Rebay, Greens Farms, Conn.

86 SMALL SIGNS (No. 303, 1925)
oil 26½ x 19
Lent by Nierendorf Galery, New York

87 LIGHT UNITY (No. 308, 1925)
oil 27½ x 19½

88 SMALL YELLOW (1925)
oil 16¼ x 12⅝
Lent by Yole University Art Gallery New Haven, Conn.

89 ROUND (No. 368, 1926)
oil 20 x 18½

90 EXTENDED (No. 333, 1926)
oil 37 x 17½

91 MODERATE (1925)
oil 27 x 19
Lent by Nierendorf Gallery, New York

92 CONFIRMING (No. 355, 1926)
oil 17¾ x 21

93 ROSE IN GREY (No. 107, 1926)
oil 16 x 20
Lent by Mr. Karl Nierendorf, New York

94 POINTED ACCENTS (No. 342, 1926)
oil 30¾ x 49

95 POINTED (1926)
oil 24 x 19
Lent by Nierendorf Gallery, New York

96 SOUNDS (Na. 343, 1926)
oil 23⅛ x 23⅛

97 SOME CIRCLES (1926)
oil 55⅛ x 55⅛

98 CALM (No. 357, 1926)
oil 19⅝ x 18⅛

99 GREEN CONNECTION (1926)
oil 33¼ x 22½
Lent by Nierendorf Gallery, New York

100 YELLOW CIRCLE (No. 335, 1926)
oil 27 x 19

101 COUNTERWEIGHTS (1926)
oil 19½ x 19½
Lent by Nierendorf Gallery, New York

102 TENSION IN RED (1926)
watercolor 25¼ x 20½

103 RIPPED (1926)
oil 31½ x 39
Lent by Nierendorf Gallery, New York

104 COUNTERWEIGHTS (1926)
oil 19½ x 19¼
Lent by Nierendorf Gallery, New York

105 DELICATE JOY (1927)
watercolor 8 x 7¼

106 FLOATING (No. 595, 1927)
oil 15¾ x 18⅞

107 RISING HEAT (No. 212, 1927)
watercolor 10 x 14

108 GREEN SIGH (No. 207, 1927)
watercolor 19 x 12½

109 SIGN WITH ACCOMPANIMENT (1927)
oil 31 x 20½

110 HARD BUT SOFT (No. 220, 1927)
watercolor 17 x 12½

111 MILD HEART (1927)
oil 19½ x 14½

112 No. 225 (1927)
watercolor 19 x 12½

113 1927
ink drawing 14 x 9¾

114 COMPOSITION (No. 223, 1927)
watercolor 15½ x 21
Lent by Hilla Rebay, Greens Farms, Conn.

115 SCHERZO (No. 213, 1927)
watercalor 13½ x 9½

116 DULL VIOLET (1927)
watercolor 19 x 12¾

117 GEOMETRICAL FORMS (1927)
watercolor 29 x 23
Lent by Mr. and Mrs. Walter C. Arensberg
Hollywood, Calif.

118 ABSTRACTION (1927)
watercolor 18½ x 12½
Lent by Mr. and Mrs. Romie Shapiro
New York

119 LUMINOSITY (1927)
oil 20 x 19
Lent by Mr. and Mrs. Harry L. Winston
Birmingham, Mich.

120 SMALL SQUARE (No. 250, 1928)
watercolor 12½ x 19

121 GLOWING UP (No. 327, 1928)
watercolor and chinese ink 18 x 19¼

122 DELICACY IN GREEN (No. 295, 1928)
watercolor 20½ x 11

123 QUIET (No. 417, 1928)
oil 20 x 30½

124 ECHO (No. 296, 1928)
watercolor 18½ x 9½

125 INTO THE DARK (1928)
watercolor 14½ x 22
Lent by Hilla Rebay, Greens Farms, Conn.

126 TOPPING (1928)
watercolor 19⅛ x 12⅝

127 RED STAFF (No. 121, 1928)
oil 36 x 20

128 RIPPED (No. 262, 1928)
oil 19 x 12½

129 VERTICAL ACCENT (No. 325, 1928)
watercolor 13½ x 9¾
Lent by Mr. Karl Nierendorf, New York

130 TRIANGLE (No. 162, 1928)
watercolor 13 x 19

131 COLORED STICKS (1928)
watercolor 16 x 12

132 GONE (1928)
watercolor 18 x 15

133 FLOATING (No. 290, 1928)
watercolor 19 x 12½
Lent by Hilla Rebay, Greens Farms, Conn.

134 FISH FORMS (1928)
watercolor 23 x 29
Lent by Mr. and Mrs. Walter C. Arensberg
Hollywood, Calif.

135 No. 456 (1928)
oil 13¼ x 9¼

136 1928
watercolor 15¼ x 23¼
Lent by Mrs. E. Zolstem Zalessky
New Milford, Conn.

137 INCLINED HALF CIRCLE (1928)
watercolor 18½ x 12¼
Lent by Mr. J. B. Neumann, New York

138 TWO SIDES OF RED (No. 437, 1928)
oil

139 BLUE (1929)
oil on board 9½ x 13½
Lent by Dr. and Mrs. Valentiner, Detroit

140 LIGHT AND HEAVY (No. 457, 1929)
oil 19¼ x 14½

141 DECIDED POINTS (1929)
oil 27 x 13

142 HORIZONTAL BLUE (No. 369, 1929)
watercolor 9½ x 12½
Lent by Mr. Karl Nierendorf, New York

143 COLD SPEED (No. 349, 1929)
watercolor 20 x 9½

144 EVASIVE (341, 1929)
watercolor 21¾ x 13½
Lent by Hilla Rebay, Greens Farms, Conn.

145 OPPRESSED (No. 471, 1929)
oil 27 x 19

146 YELLOW CENTER (1929)
oil 18 x 15
Lent by Hilla Rebay, Greens Farms, Conn.

147 LIGHT BLUE (No. 443, 1929)
oil 20¾ x 26¼

148 CIRCLES IN BROWN (No. 477, 1929)
oil 19 x 19

149 ONE - TWO (1929)
oil 6 x 13

150 CARRYING ROUND (No. 346, 1929)
watercolor 19 x 17

151 ROCK TROUGHOUT (1929)
watercolor 14 x 14
Lent by Hilla Rebay, Greens Farms, Conn.

152 FOR AND AGAINST (No. 461, 1929)
oil 13¾ x 19¼

153 WORKING TOGETHER (No. 487, 1929)
oil 10 x 16½
Lent by Mr. Karl Nierendorf, New York

154 STRANGE (1929)
watercolor 13 x 13

155 HARD SOFT (No. 474, 1929)
oil 27 x 18¾

156 PINK SWEET (No. 481, 1929)
oil 27¾ x 19½
Lent by Hilla Rebay, Greens Farms, Conn.

157 COMPOSITION (1929)
watercolor 13¼ x 19½
Lent by Hilla Rebay, Greens Farms, Conn.

158 SOMEWHAT RED (No. 441, 1929)
oil 12 x 15½

159 YELLOW MARGIN (No. 497, 1930)
oil 18¾ x 18¾
Lent by Nierendorf Gallery, New York

160 HEATED (No. 375, 1930)
watercolor 10½ x 20½

161 HARD SOFT (No. 390, 1930)
watercolor 19½ x 16½

162 ALMOST DISAPPEARING (No. 363, 1930)
tempera 15 x 10
Lent by Nierendorf Gallery, New York

163 FLYING AROUND (No. 399, 1930)
watercolor 16 x 9¼
Lent by Mr. Werner Drewes, New York

164 WHITE SCAR (No. 530, 1930)
oil 27 x 19

165 SCHERZO (1930)
watercolor 8¼ x 6

166 HARDLY (No. 492, 1930)
tempera on plaster 13 x 6 ¼

167 FAR AWAY (No. 533, 1930)
oil 13½ x 9½
Lent by Mr. Karl Nierendorf, New York

168 LONG STRIPE (1930)
watercolor 20 x 15½

169 THICK HEAVY (No. 385, 1930)
watercolor 18 x 12

170 WONDER-VEIL (1930)
watercolor 22 x 12¼

171 WHITE (No. 512, 1930)
oil 19¼ x 13⅞
Lent by Mrs. E. Zalstem Zalessky
New Milford, Conn.

172 MOODY (1930)
oil 16 x 22
Lent by Nierendorf Gallery, New York

173 THREE ARROWS (1931)
watercolor 18¾ x 13½

174 FLICKERING (No. 435, 1931)
watercolor 13½ x 13¾
Lent by Nierendorf Gallery, New York

175 No. 2 (1931)
watercolor 19 x 10

176 LIGHT BLUE (1931)
watercolor 12 x 18½

177 NOW UPWARD (No. 417, 1931)
watercolor 19 x 24
Lent by Nierendorf Gallery, New York

178 WEIGHTED (No. 439, 1931)
watercolor 20 x 22
Lent by Hilla Rebay, Greens Farms, Conn.

179 SOFT PRESSURE (No. 549, 1931)
oil 39½ x 39½
Lent by Mrs. E. Zalstem Zalessky,
New Milford, Conn.

180 FLOATING PRESSURE (1931)
oil 30¾ x 26¾

181 CROISSANCE (No. 410, 1931)
watercolor 18¼ x 13
Lent by Hilla Rebay, Greens Farms, Conn.

182 HOT (No. 429, 1931)
watercolor 11 x 19
Lent by Mr. Karl Nierendorf, New York

183 SWEETLY (1932)
watercolor 20 x 9½
Lent by Hilla Rebay, Greens Farms, Conn.

184 FROM ROUND TO POINTED (1932)
watercolor 19 x 14
Lent by Mr. and Mrs. Robert S. Munger
Lexington, Va.

185 DREAMLIKE (1932)
watercolor 20¾ x 12½

186 NINE STRIPES (No. 465, 1932)
watercolor 19 x 9½
Lent by Nierendorf Gallery, New York

187 GREEN ON GREEN (1932)
watercolor 20½ x 12½

188 No. 266 (1932)
watercolor 25 x 29
Lent by Hilla Rebay, Greens Farms, Conn.

189 SOUND OF SPOTS (No. 456, 1932)
watercolor 13½ x 7½
Lent by Hilla Rebay, Greens Farms, Conn.

190 SOFT WHITE AND HARD (1932)
oil 35 x 42
Lent by Mr. and Mrs. Leslie Maitland
Pasadena, Calif.

191 1932
watercolor 13 x 19¼
Lent by Mrs. E. Zalstem Zalessky
New Milford, Conn.

192 ENTENTE (1932)
oil 31 x 25
Lent by Mr. and Mrs. Leslie Maitland
Pasadena, Calif.

193 No. 475 (1932)
watercolor 19½ x 24¼
Lent by Hilla Rebay, Greens Farms, Conn.

194 SIMILAR AND DIFFERENT (No. 500, 1933)
watercolor 10 x 14½
Lent by Nierendorf Gallery, New York

195 LEFT - MEDIUM - RIGHT (No. 513, 1933)
watercolor 15½ x 22½
Lent by Hilla Rebay, Greens Farms, Conn.

196 TUNE IN GREY (1933)
oil 19 x 27½

197 COMPLEX OF ROUND (No. 519, 1933)
watercolor 15 x 12
Lent by Nierendorf Gallery, New York

198 DOUBLE AFFIRMATION (1934)
watercolor 15½ x 22¾
Lent by Hilla Rebay, Greens Farms, Conn.

199 WHITE MOVING (1934)
oil 24 x 29

200 STRIPES VARIED (No. 510, 1933)
watercolor 13½ x 9¾
Lent by Nierendorf Gallery, New York

201 DEVELOPMENT IN HEIGHT (1934)
oil 31 x 31

202 DISTRIBUTION (1934)
watercolor 21¼ x 14½
Lent by Hilla Rebay, Greens Farms, Conn.

203 IMPRESSIONS (604, 1934)
oil and sand on canvas 115 cm x 88 cm
Lent by Mrs. E. Zalstem Zalessky

204 SUCCESSION (1935)
oil 26 x 36
Lent by Mr. and Mrs. Duncan Phillips
Washington, D. C.

205 POINTED AND ROUND (No. 293, 1935)
oil 27½ x 19¾

206 VIOLET AND ORANGE (1935)
oil 35 x 46

207 LITTLE BALLS (No. 555, 1935)
watercolor 18 x 9

208 TWO FIGURES (No. 550, 1935)
watercolor 15 x 12½
Lent by Nierendorf Gallery, New York

209 GRILL (1935)
tempera 20 x 12½

210 ACCOMPANIED CONTRASTS (No. 613, 1935)
oil with sand on canvas 38¼ x 64

211 TWO CIRCLES (1935)
oil 28½ x 35

212 GREEN ACCENT (No. 623, 1935)
oil 32 x 39½

213 VOLTIGE (No. 612, 1935)
oil with sand on canvas 32 x 39

214 SUPPLEMENTED BROWN (1935)
oil 31¾ x 45½

215 HORIZONTAL VARIATIONS (No. 567, 1936)
watercolor 11½ x 19¼

216 SURROUNDINGS (1936)
oil 31¼ x 39¼

217 BAGATELLE (No. 139, 1936) — Lent by Nierendorf Gallery, New York
watercolor 19½ x 7½

218 RIGID AND BENT (1936)
oil with sand on canvas 45 x 64

219 No. 561 (1936) — Lent by Hilla Rebay, Greens Farms, Conn.
watercolor 12½ x 19¾

220 TENSIONS RELAXED (1937)
oil 35 x 45½

221 ANIMATED STABILIZATION (1937) — Lent by The Miller Company, Meriden, Conn.
oil 35 x 34¾

222 CAPRICIOUS FORMS (1937)
oil

223 COMPOSITION (No. 649, 1938)
oil 35 x 45½

224 YELLOW (No. 653, 1938)
oil 45½ x 35

225 LE BON CONTACTE (1938)
oil 35 x 45½

226 MONDE BLEU (1938)
oil 42¾ x 46

227 FORM ROUGE (No. 652, 1938) — Lent by Nierendorf Gallery, New York
oil 31½ x 23½